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still quarreling about the merits of Heine, foreign countries, especially France and England, have long since recognized him as the greatest modern German poet. Betz discusses the French, English, Italian, Spanish, Portuguese, Slavic and Scandinavian translations. The best and most complete English translation of Heine's works is by an American, the lamented Charles G. Leland. The most important agents, however, in spreading Heine's poetry throughout the world were the great German composers who vied with one another in setting Heine's poems to music.

The concluding chapter takes up a few general questions of comparative literature. The author sketches the development of the literary hegemony of different nations from the Middle Ages down to the end of the nineteenth century, but does not touch upon the most interesting question: what factors, social, political or economic, rendered such a literary hegemony possible? The subject cannot be satisfactorily treated in a short essay. In modern times the author believes it is impossible for any one literature to exercise as dominant an influence upon the world as French literature did during the seventeenth century. No one will seriously question this statement, as long as present political and economic conditions prevail. It is perfectly conceivable, however, that such a literary hegemony may take place again as the result of political and economic changes.—The second part of the essay shows the cosmopolitan character of modern French and German literatures. In both countries, however, a reaction has set in which seeks inspiration at home among the people.

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Rudolf Haym: *Gesammelte Aufsätze*. Besorgt von Wilhelm Schrader. Berlin, Weidmannsche Buchhandlung, 1903. v + 628 Pg. 12m.

Contents: Ulrich von Hutten, 1858; Schiller an seinem hundertjährigen Jubiläum, 1859; Ernst Moritz Arndt, 1860; Varnhagen von Ense, 1863; Arthur Schopenhauer, 1864; Die Dilthey'sche Biographie Schleiermachers, 1870; Ein deutsches Frauenleben aus der Zeit unserer Litteraturblüthe, 1870;

Die Hartmann'sche Philosophie des Unbewussten, 1873; Eine Nachlese zu Novalis' Leben und Schriften, 1873; Hermann Baumgarten, 1894.

With the death of Rudolf Haym in August, 1901, Germany lost another of the grand old men who have taken so important a part in the literary and political movements of the last century. Active almost to the last as professor at the University of Halle, Haym exerted a great personal influence upon generations of hearers,<sup>1</sup> an influence of perhaps greater worth to the world than his publications, important as the latter are. The reviewer was fortunate enough to hear Haym in the winter of 1898-99, and he will long remember the great enthusiasm which greeted the old man whenever he entered the crowded auditorium, and the rapt attention with which the students followed his lectures. This direct personal influence is now at an end and it is to his publications that we must turn.

These works are preëminently of a biographical nature. Haym began his literary career as a philosopher and remained a philosopher until the end, but was drawn at the same time more and more into the field of history, especially biographical history. A great heart full of sympathy, joined with the keenest analytical reason, fitted him especially for the latter activity. 'Niemand hat es besser als Haym verstanden, das geistige Gewebe eines hervorragenden Menschen aufzulösen und die einzelnen Fäden bis zu ihrem Ausgangspunkt zu verfolgen.'<sup>2</sup> In this very analytical keenness we find the key to Haym's chief weakness, for, as Delbrück remarks, it is especially this entering into the minutiae of intellectual processes and the ensuing broadness of the presentation that are to be censured in his works. In his essays, however, Haym was obliged to refrain from too broad a presentation, hence the essays afford the choicest gems of Haym's literary production.

These shorter works have been as yet more or less inaccessible to the public, being buried in old files of the *Preussische Jahrbücher* and other periodicals; therefore the collection by W. Schrader is to be warmly welcomed. As is seen from the table of contents,

<sup>1</sup> Cf. Hedwig Bleuler-Waser's glowing tribute in *Die Nation*, Vol. 19, Nos. 37 and 38.

<sup>2</sup> Cf. B. Delbrück in *Euphoriion*, Vol. 8, p. 842.

it consists exclusively of contributions by Haym to the *Jahrb.* This fact, however, shows that the present collection, while of great value, cannot be considered as final, for besides the essays in the *Jahrb.* not included in the collection, there exist elsewhere others of great importance.<sup>1</sup>

In the first paragraph of the short foreword, Schrader characterizes the mission of the *Jahrb.* under Haym's editorship, and the influence which the magazine exerted in the public affairs of those troubled times. In the second paragraph, he explains his choice among the articles contributed by Haym to the *Jahrb.* According to Schrader, Haym would not wish to have his polemic essays reprinted in a period more in need of the union than of the excitation of national strength. Schrader assures us, moreover, that Haym would have opposed the reprinting of a number of the more strictly literary essays, among these the treatise on Macaulay, *Jahrb.*, Vol. 6, p. 353, 'whose intellectual and national limitations he recognized clearly later,' and that on Fichte 'whom he afterwards in his *Romantische Schule* characterized more carefully and in a manner more worthy of his importance.' "For other reasons," what they were Schrader does not state, Haym would have excluded still other essays.

Here the collector will doubtless meet with more or less opposition, for not every one will sanction his choice, still less the reasons for such a choice. In making this collection, reverence for the author can not have been a decisive factor, for, according to Schrader, Haym was opposed in principle to the reprinting of his essays. In general, one may well hesitate to consider the reasons given by Schrader as qualified to furnish a norm for the choice of articles written by a public man. Even if the author's opinion changed in later years, his essays would have, nevertheless, a certain historical interest and aid greatly in characterizing the man and the times.

In most instances, to be sure, Schrader's choice is to be commended, less for the reasons which he gives than because he has

<sup>1</sup> For example the essay on Macaulay, *Jahrb.*, Vol. 6, p. 353; then in other publications, the treatise 'Über die Bedeutung des Stils,' in Prutz' *Literarhistorisches Taschenbuch*, Vol. 6, and the review of Koberstein's *Literaturgeschichte*, mentioned by A. S. in *Euph.*, Vol. 11, p. 286, both of which were inaccessible to me.

chosen the more important essays and omitted the shorter, more incidental contributions. As will be seen from the complete list of Haym's contributions to the *Jahrb.* given below<sup>1</sup>, most of the omitted articles discuss political themes, matters appertaining more to the magazine itself, or, where they do discuss literature, are of less scope and general interest and are indeed often mere incidental communications of but a few pages. Thus the review of Kl. Groth's *Quickborn* with its discussion of dialect-poetry (p. 479 f.) and its fine description of '*De Heisterkrog*' (p. 483 ff.) is of

- <sup>1</sup> Vol. 1, pp. 186-213. Der Preussische Landtag während der Jahre 1851 bis 1857.
- " 1, " 487-532. Ulrich von Hutten.
- " 2, " 457-468. Zu den Wahlen in Preussen.
- " 3, " 1-15. Vorwort.
- " 3, " 657-683. Die Fabier. (Trauerspiel in 5 Akten von G. Freitag.)
- " 4, " 516-545. } Schiller an seinem hundertjährigen Jubiläum.
- " 4, " 626-664. }
- " 5, " 470-512. Ernst Moritz Arndt.
- " 6, " 353-396. Thomas Babington Macaulay.
- " 6, " 483-491. Zum Berliner Universitäts-Jubiläum.
- " 6, " 593-601. Zum Stieber'schen Prozess.
- " 7, " i-iv Am 4 Januar 1861.
- " 7, " 244-260. Eine Erinnerung an Johann Gottlob Fichte.
- " 8, " 406-413. Aus der Lebensgeschichte eines Historikers (Fr. V. Raumer).
- " 9, " 245-249. Das Lessing Denkmal in Berlin.
- " 11, " 445-515. Varnhagen von Ense.
- " 11, " 627-644. Die Verordnung vom 1. Juni und die Presse.
- " 12, " 62-73. Ein Artikel der Grenzboten.
- " 14, " 45-91. } Arthur Schopenhauer.
- " 14, " 179-243. }
- " 21, " 347-356. Kleine Mittheilungen für Goethefreunde.
- " 21, " 682-690. Ein neuer Beitrag zur Biographie Goethes.
- " 24, " 261-295. Friedrich Schlegel und die Lucinde.
- " 26, " 556-604. Die Diltheysche Biographie Schleiermachers.
- " 27, " 479-487. Litterarisches. (Kl. Groth's *Quickborn*.)
- " 28, " 457-506. Ein deutsches Frauenleben aus der Zeit unsrer Litteraturblüthe.
- " 31, " 41-80. }
- " 31, " 109-139. } Die Hartmann'sche Philosophie des Unbewussten.
- " 31, " 257-311. }
- " 31, " 563-576. Eine Nachlese zu Novalis' Leben und Schriften.
- " 76, " 193-213. Hermann Baumgarten.

minor importance when compared with the essays in Schrader's collection. The essay on 'Fr. Schlegel und die Lucinde' is as expressly stated in the *Jahrb.* only a fragment from Haym's *Romantische Schule*. On the other hand, he might perhaps have included the essay on Fichte, written with the purpose of discussing but one phase of the subject, namely 'that Fichte, the orator, and Fichte the philosopher, were one and the same, and that Fichte's 'Wissenschaftslehre' and his 'Reden' sprang from the same root.'

Almost incomprehensible is the omission of the splendid essay on Macaulay with its excellent criticism of Macaulay's *Lays of Ancient Rome* (p. 363), his oratory (p. 366 f.), the essay (p. 370 and p. 374), style (p. 379), etc. Schrader emphasizes the fact that Haym recognized later Macaulay's 'intellectual and national limitations.' But he saw Macaulay's weaknesses clearly enough at the time of writing the essay. Compare, for example, p. 358, his criticism of Macaulay's æsthetic theory introducing the discussion of Milton's poetry. 'Einseitig und armselig' are the words he uses; or p. 373 where Macaulay's polemic is contrasted unfavorably with that of Lessing; p. 384 f. where his historical theory is compared with that of W. v. Humboldt; p. 386 f. where the national standpoint of Macaulay is especially emphasized. Surely Haym was not carried too far by his enthusiasm for the subject of the essay.

Inasmuch as a limited collection is by its very nature incomplete, and as there are other essays of Haym which will doubtless be incorporated sooner or later into a similar collection, the question arises whether it would not have been better to have had this in mind at the outset, and to have included these in the collection, even if another volume had been found necessary.

Schrader has printed the essays in their chronological order. In this collection one sees, as he explains in the foreword, Haym's inner development, the 'fine, tender understanding of mental processes' exhibited in the later sketch of Caroline Schelling as contrasted with the 'vehement strength' in the portrayal of Hutten.

As mentioned above, the essays are taken exclusively from the *Jahrb.*, the organ founded by Haym in 1858 and edited by him until 1864. They cover a period of thirty-six years, from 1858 to 1894. As the list (p. 1, note 4) shows, Haym contributed frequently to the *Jahrb.* during the first years of its existence (Vols.

1-31). Then came a long pause, no essay of his appearing from Vol. 31 to Vol. 76, in which volume is found his sketch of Herm. Baumgarten. For meanwhile Haym had withdrawn from active politics and contributing to magazines.

The articles chosen are admirably qualified to give a true picture of Haym, the philosopher, literary historian and biographer. At the same time certain of them are important and fundamental treatises upon the subject under discussion, for example, the clear and exhaustive criticisms of Schopenhauer and Ed. v. Hartmann, models of philosophical criticism, even if warmly polemic rather than dryly objective ; the important essay on Varnhagen von Ense ; the charming sketch of Caroline Schelling ; the splendid essay on Schiller.

In general, Haym's method is much the same in all these essays. At the first glance, they seem to be reviews, the subjects of the articles being followed generally by the titles of the books prompting the composition. In reality, the appearance of these works was often but an excuse for Haym to enter upon an independent, always admirable treatise, where the material already presented is worked over with consummate skill, and presented in a new and brilliant setting, illumined by brighter, clearer lights.

It is hardly within the scope of this notice to discuss all the essays in Schrader's collection. Attention may be called briefly, however, to a few of the more important ones, which illustrate Haym's method, whether in the essays of this collection or those still scattered through the *Jahrb.* and elsewhere.

In the first essay of the collection, that on Ulrich von Hutten, based upon Strauss' *Ulrich von Hutten*,<sup>1</sup> Haym devotes several pages to a characterization of Strauss' share in the theological controversies of the first half of the nineteenth century, the gradual subsiding of these theological-philosophical contests due to the growing interest in political affairs, and the transference of Strauss' interests from theology to biography. These introductory pages (1-9) sum up clearly Strauss' mission and furnish moreover many interesting remarks upon the science of biography in general (p. 6). On page 9, Haym begins under the leadership of Strauss, a sketch of Hutten's life, clear, succinct, and full of excellent

<sup>1</sup> D. F. Strauss, *Ulrich von Hutten*. Zwei Theile, Leipzig bei Brockhaus, 1858.

characterizations, as for instance, that of the humanism of the time (p. 18 f.); the Pfefferkorn-Reuchlin controversy and the 'Epistolae obscurorum virorum' (p. 21 ff.), and Hutten's attitude toward Luther (p. 27). In the short analysis of the Hutten-Erasmus strife (p. 46), one recognizes Haym's characteristic attitude. Without being biased or blind to the truth, Haym emphasizes the part played by the men themselves, instead of dealing with tendencies, epochs and standpoints after the manner of Strauss. Clear and concise again is the summing up of Haym's importance for contemporaneous and subsequent times (p. 47 f.).

The essay on Schiller opens with short, incisive, critical characterisations of the biographies called into life by the centennial celebration of Schiller's birth, especially the works of Scherr, J. Schmidt and Palleske. Basing on these works and avoiding the two tendencies, the hostile criticism of the realistic school on the one hand, the prejudiced, fulsome enthusiasm of Schiller's defenders on the other, Haym then sketches most admirably Schiller's development and the chief phases of his activity. This treatise takes for granted a knowledge of the facts in the poet's life. Its purpose is not to convey facts, but to interpret those already known. Only the chief phases of Schiller's life and activity are illuminated, but so bright is the light thrown upon them that they stand out in amazing clearness and distinctness. Among the many interesting points touched upon by Haym may be mentioned the discussion of *Die Räuber* (p. 59 f.); the glowing account of the friendship between Schiller and Körner, a theme especially sympathetic to Haym (p. 72 ff.); the beginning of Schiller's interest in history (p. 82 ff.); his first meeting with Goethe (p. 87) and the beginning of their friendship (p. 105). As might be expected from Haym, especial attention is given to Schiller's philosophy, his relation to Kant (p. 93), his further philosophical development (p. 95 ff.), his aesthetics (p. 96). On page 108, the shorter poems are briefly characterized, on page 110, the *Xenien*. But few pages are devoted to the great dramas. Haym's opinion is expressed in observations, short but extremely to the point. In a few particulars, one may differ with him, for example, p. 55, where he emphasizes Schiller's willingness to mutilate the original ending of *Fiesco* for the sake of an effective scene in its production, or p. 115, where he states that Schiller, in his adaptation of Shakspeare's *Macbeth*, transformed the witches into the fates.<sup>1</sup>

<sup>1</sup> Cf. Bellermand : *Schiller's Leben*, p. 209.



Turning from the glowing, eulogistic treatises on Hutten and Schiller, we find in the essays on Varnhagen von Ense and Schopenhauer, models of hostile criticism.

The few introductory pages to the sketch of Varnhagen illustrate well Haym's admirable satire and his telling use of comparisons.<sup>1</sup> How striking is the comparison of Varnhagen's 'portraits' with the exact, painfully true portraits of the photographer of the early sixties. A few sentences only are needed to show the character of the *Tagebücher* and the absurdity of Ludmilla Assing's fulsome adulation.<sup>2</sup> Against this diplomat, this actor who never quits his rôle, this petty conceited man of no genius but unpardonable productivity, Haym directs countless shafts of keenest satire and annihilating epithets. Cf. p. 196, 'Noch nie hatte dieser Mann irgendwo aus freiem, ursprünglichen Triebe etwas geschaffen oder geleistet'; p. 214, 'diese umbiegende, ausbeugende, leisetretende, flüsternde, düftelnde Schreibweise'; or p. 237, 'dieser höhnende geifernde, renommirende Politicus'. Still, Haym is not too much biased by the disgust which these 'nachgelassene Papierhaufen' (the *Tagebücher*) cause him. He recognizes Varnhagen's talent, characterizing it excellently in the description of Varnhagen's portrayal of the Congress of Vienna (p. 188 ff.); he praises the worth of the *Denkwürdigkeiten* as affording valuable pictures of the history of German literature and national life, as 'in ihrer Art unübertroffen und mustergültig, eine unschätzbare Fundgrube für den Historiker und Literarhistoriker' (p. 227). Varnhagen's life is excellently described, his transition from literary activity to diplomacy, his return from diplomacy to literature. This essay, too, is full of most valuable short characterizations. What a clear idea of the ferment of romanticism one obtains by reading Haym's description of the Varnhagen-Chamisso *Musen Almanach* (p. 171), or of the novel compiled by Varnhagen and his circle (p. 173). Excellent is the characterization of the relations of Varnhagen and Rahel (p. 205), Varnhagen and Goethe (p. 218 and p. 225), Varnhagen and Stein (p. 182), of his attitude toward Hegel's system of philosophy (p. 216); excellent the descriptions of the various per-

<sup>1</sup> Haym's essays teem with pointed comparisons. Cf. pp. 188, 211, 343, 577, etc.

<sup>2</sup> Cf. her introduction to the *Tagebücher* and to the *Denkwürdigkeiten des eignen Lebens*.

sons who come in touch with the subject of the essay, for example, Rahel (p. 176) and Gans (p. 217).

A worthy companionpiece to the annihilating criticism of Varnhagen, the author and man, is the polemic against Schopenhauer, the philosopher and man. This lengthy article, printed also separately in book form (Berlin; G. Reimer 1864)<sup>1</sup> begins with a short characteristic exposition of the rise of Schopenhauerism, and of the biographical works of Gwinner,<sup>2</sup> and that of Lindner and Frauenstädt.<sup>3</sup> In a few pages (243-248) Haym gives a remarkably succinct, clear exposition of Schopenhauer's system. In the following (third) chapter, he discusses the system, showing clearly its contradictions. Interesting is the discussion of Schopenhauer's relation to Kant, taken up in chapter 4; Cf. p. 280, 'die Schopenhauer'sche Auslegung und Fortbildung der "tiefsinnigsten aller Kant'schen Lehren"' schliesst eine Vernichtung ihrer kritischen Grundlage, eine Entwertung ihrer ethischen Bedeutung, eine Depotenzirung von Freiheit und Vernunft in sich; of Schopenhauer's attempt to unite 'den transcendentalen Idealismus der deutschen Philosophie mit dem englisch-französischen Empirismus, Kant mit Locke und Cabanis in ein Verhältniss ergänzender Gegenseitigkeit zu bringen.' Excellent again is the following (p. 285): 'In der Metaphysik und Naturphilosophie Phantast mit naturalistischem Hintergrund, in der Erkenntnisslehre Idealist mit sensualistischem Zuschlag, ist unser Philosoph in der Ethik Empiriker mit mystischem Ausgang,' and the characterization of Schopenhauer's idealism as 'spielender Idealismus' (p. 287). In the fifth chapter Haym sketches Schopenhauer's intellectual development and the origin of his system, showing how little of the system belongs to him, how he borrowed from the men whom he was ever slandering so vilely, especially Fichte, to clothe and construct into a system his own observations, his own philosophy of self. Of especial note is the discussion of Schopenhauer's relations

<sup>1</sup> Cf. Fr. Hoffmann's review in his *Philosophische Schriften*, Vol. 4, p. 147 f.

<sup>2</sup> *Arthur Schopenhauer aus persönlichen Umgänge dargestellt*. Wilhelm Gwinner. Leipzig, 1862. F. U. Brockhaus.

*Schopenhauer und seine Freunde*. W. Gwinner. Leipzig, 1864. F. U. Brockhaus.

<sup>3</sup> *Arthur Schopenhauer. Von ihm. Über ihn*. Ernst Otto Lindner und Julius Frauenstädt. Berlin, 1863. A. W. Hayn.

with Goethe (p. 301 f.), his study of Indian antiquities (p. 303), his relation to romanticism (p. 312 f.). The sixth chapter discusses the 'Krankheitsgeschichte' of Schopenhauer's system. Here Haym must enter upon a discussion of Schopenhauer's despicable personal character, the related development of system and man, a most unpleasant task withal. In the seventh and last chapters, he continues this condemnation of man and philosopher, the one dependent upon the other. 'Beide stehen und fallen miteinander, wie sie wechselseitig einander erläutern' (p. 343). In one respect, however, Schopenhauer excites Haym's admiration: whatever else he may be, he is an eminent writer, a remarkable stylist, and one of the masters of German prose, and has a place, therefore, in the history of German Literature as well as in that of Philosophy (p. 351 ff.).

Unique and charming is the essay on Caroline Schelling, entitled 'Ein deutsches Frauenleben aus der Zeit unserer Litteraturblüthe'. This striking personality, this woman full of life, of human frailty as well as strength, living in the period of the 'Romantische Schule', a period in itself of so great interest to Haym, could not fail to throw her spell upon him. Haym's enthusiasm, enthrallment, one would fain say, has given us one of the most delightful essays in German literature.

The orthography and punctuation of the collection are those of the essays as they appeared in the *Jahrb.* The following errata, some dating from the original essays in the *Jahrb.*, have been noted:

- III, l. 21. Mac Aulay for Macaulay.
- III, l. 22. *Jahrb.* V for *Jahrb.* VI.
- V, l. 8. Mac Aulay for Macaulay.
- P. 3, l. 39. Interesse, den for Interesse, das.
- P. 12, l. 13, is the same as p. 12, l. 27. In its stead should appear the line 'Zwischenzeit zwischen seinem Leipziger und diesem Greifswalder Auf' (cf. *Jahrb.*, vol. I, p. 497).
- P. 57, l. 35. 'Philosophie oder Physiologie', oder for der (Schiller's first thesis).
- P. 58, l. 23. 'mit der geistigen' for 'mit seiner geistigen' (Schiller's second thesis).
- P. 89, l. 18. einen Louisd'or nach dem andern aus der Tasche (Schiller an Körner, 17 Jan. 1789), should appear in quotation marks.
- P. 216, l. 24. deshelb for deshalb.
- P. 379, l. 16. Verständniss for Verständniss.
- P. 468, l. 21. gewollte for gewollt.

P. 473, l. 39. mitleren for mittleren.

P. 486, l. 23. Seht for Steht.

P. 515, l. 9. psychiologischer for psychologischer.

P. 586, l. 19. beeinflusst for beeinflusst.

Kommt is generally printed kömmt. Pp. 48 and 269 it appears without the umlaut.

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*Eine neue Faust-Erklärung* by Hermann Türck. 2 ed. Berlin, 1901 (O. Elsner).

Türck's new explanation of *Faust* exemplifies once more Loeper's saying, that Goethe's *Faust* is differently reflected in each epoch. It seems to be a fact that each generation interprets *Faust* according to its own ideals, and it has been demonstrated over and over again that this tendency is latent even in our days, at a time when objectivity is considered the first requisite of investigation.

The book is an application and working out of the ideas which the author had laid down in his previous treatises *Der geniale Mensch* (1897) and *Das Wesen des Genies* (1888). This chronology is significant: Türck approaches Goethe's *Faust* with a preconceived and definite philosophy of life, a frequent almost unavoidable but nevertheless lamentable circumstance.

His philosophizing centers about the two conceptions *Genie* and *Philister*. Historically and as to significance the former is with him of primary importance, the second being simply the negation of the first. *Genie* has according to the most frequent definition three characteristics: 1, objectivity as regards the world; 2, genuine productivity; 3, recognition of the ideal world, of the Eternal. Of these three points, the second is the most important. Objectivity comprises a thorough knowledge of the world, an absolute contempt of it, and the renunciation of all hope of realizing peace in it. Again only that productivity is genuine which has permanent results. And what have we to understand by the recognition of the Eternal? Türck emphasizes: no special creed. It is, in short, the Hegelian pantheism which he has in mind, the consideration of the world as the temporary manifestation of the Infinite in finite garb. Thus we get the definition: the *Genie* is productive, wise, resigned, and